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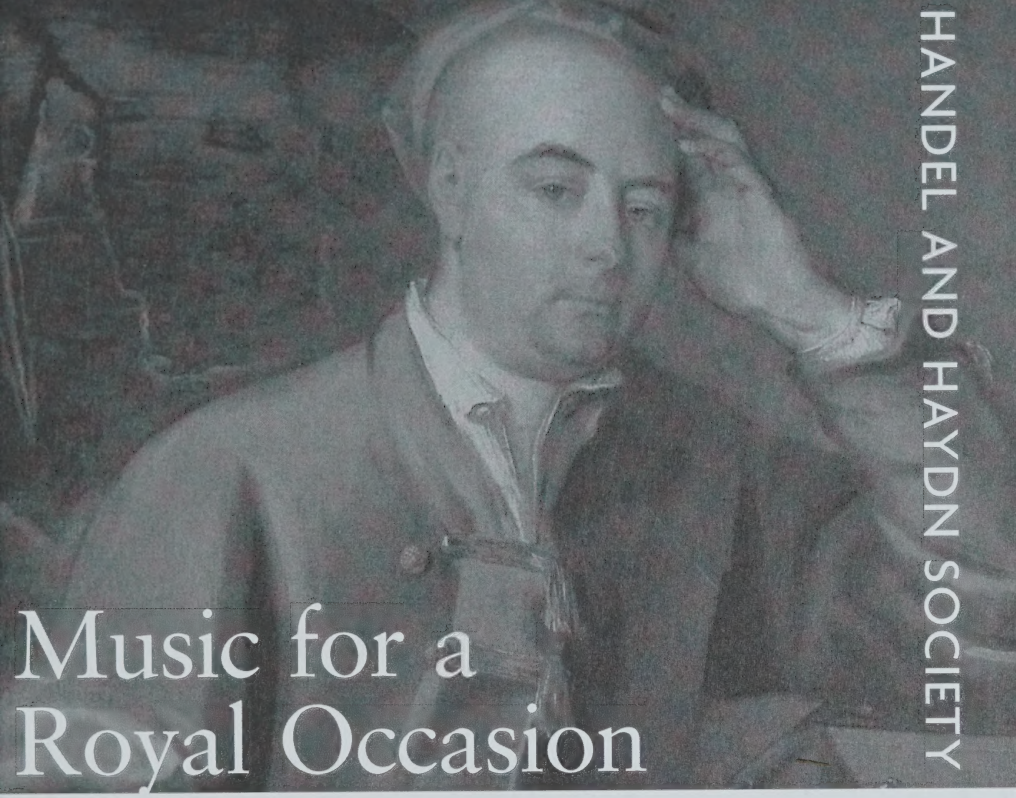

Music for a Royal Occasion

HANDEL AND HAYDN SOCIETY

Cover Photos: Michael Lutch

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Program

2004-2005 Season

Friday, November 19, 8.00pm
Sunday, November 21, 3.00pm

Grant Llewellyn, conductor

***Water Music Suite* No. 1 in F Major** — George Friderick Handel (1685-1759)

Ouverture • Adagio e staccato • Allegro
Andante • Presto • Air • Minuet • Bourée
Hornpipe • Allegro Moderato • Allegro • Alla Hornpipe

from *Drottningholmsmusiquen* — Johan Helmich Roman (1694-1758)

Andante • Poco allegro • Allegro
Lento • Allegro • Allegro assai

—INTERMISSION—

from *Drottningholmsmusiquen* — Roman

Presto • Menuet: Allegretto • Menuet: Allegretto
Grave • Presto • Lento • Andante
Allegro molto • Allegro • Allegro

***Water Music Suite* No. 2 in D Major** — Handel

Allegro • Alla Hornpipe • Minuet
Lentement • Bourée

The Sunday performance will be broadcast live on WGBH 89.7.

The program runs for approximately two hours.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency.

Program Notes

Music for a Royal Occasion

The music of our "Royal Occasions" was composed for two splendid entertainments of the early eighteenth century. One is among the most famous works of a famous composer; the other is also a distinguished work, but by a composer little-known outside his native country of Sweden. Despite the twenty years and many miles between them, the *Water Music* and the *Drottningholmsmusiquen* have some surprisingly close connections. For the undeservedly neglected composer Johan Helmich Roman was a disciple of Handel's, and spent several years playing in his orchestra; it's quite possible that he was part of the band that played to entertain George I on his pleasure-cruise down the Thames.

NOTES IN BRIEF

If you were a musician in early 18th-century Europe, chances are you'd spend at least some of your time contributing to the splendor of your ruler's court. Kings and princes expected to live in high style as outward proof of their power, and this involved not only palaces, paintings, gardens, and statues, but the most spectacular music money could buy. Today you'll hear the soundtrack to two of the period's most splendid occasions. In England, this was a royal boating-party down the Thames in July, 1717; a chance for the new German king George I to delight his British court with a really good pleasure-cruise. In Sweden, twenty years later, one of Handel's most talented disciples, Johan Helmich Roman, put his considerable talents to providing exquisite party-music for the wedding of the Swedish Crown Prince to the sister of Frederick the Great at the storybook palace of Drottningholm outside Stockholm. (If you've seen Bergman's "Magic Flute," you'll have seen the palace's magical opera house.) This program provides an opportunity for you, a democratic audience, to enjoy these royal pleasures for yourselves – although you'll have to imagine the fine dining and extraordinarily uncomfortable clothes that would have gone along with these sounds.

"HANDEL'S CELEBRATED WATER-MUSICK"

Handel's *Water Music* owes its creation to George I himself. This monarch had come to the English throne through a complicated genealogical transaction, in which English politicians managed to arrange that a safely Protestant descendant of James I, king a century before, receive the crown instead of the obvious (but Catholic) heir. One small complication: this descendant was currently the Elector of Hanover, and spoke almost no English. As it happened, Handel knew this Elector well, having served as his Kapellmeister since 1711.

Thanks to Handel's earliest biographer, the *Water Music* has always carried with it a story: that it was written as a peace-offering to his former employer, who was angry with him for abandoning his German court. In fact, despite a brief falling-out in 1713, Handel and George I got on so well that Handel was asked to accompany the King on a trip abroad in 1716. Shortly after his return, the King

George Friderick Handel

(feeling the need to delight his nobles) proposed to sell subscriptions for a festive boat-ride down the Thames. The impresario Baron Kilmanseck, who arranged this sort of thing, had to explain that a pleasure-boat couldn't really bring in that much in the way of subscription-money. When he saw how crestfallen the King was, he diplomatically offered to fund it himself.

So it was that Handel was commissioned to write some of the greatest party-music of all time. The various elements of the *Water Music* have come down to us in several different sources. Although the original trip may well have had a mix of movements, by 1730 the "Celebrated Water Musick" had been published as three large suites: one in F, featuring some spectacular writing for horns (their first orchestral appearance in England), one in D that contrasts the horns with trumpets, and a quiet one in G, with strings and flute. It's possible that this string suite was not heard on the water, but reserved for dinner-music while the court had supper in Chelsea.

Our program features the two more extroverted suites, containing some of Handel's most memorable dances. Playing to an English audience, Handel made sure he included several catchy hornpipes; but there's also room for spacious loures and elegant minuets, as well as several more abstract movements. The King apparently liked the music so much that he asked for it to be played three times over (see sidebar); this performance will not recreate that particular element.

THE SWEDISH HANDEL

The son of a court musician, Roman grew up surrounded by the spectacle and music of the Swedish court. His first biographer reports that "at the age of 7, his violin could be heard at the Royal Court, where he skillfully played difficult pieces by a great many composers." He himself joined the orchestra in 1711, once he turned sixteen. His talents were already significant enough to catch the eye (and ear) of the King, and the next year it was decreed that Roman "shall travel some years in order to perfect himself at music." The disastrous state of court finances meant that his journey had to be postponed, but by early 1716 he had left Sweden, and spent the next five years living in London.

The King apparently liked *[Water Music]* so much that he asked for it to be played three times over.

There, Roman quickly found a place in Handel's orchestra at the King's Theater. Doubtless during this visit he heard (or even performed in!) the *Water Music;* Handel's dramatic orchestrations (and

his brilliant use of the horn) must have captivated the young composer. On Roman's return to Sweden, he found things had changed. The country was no longer at war, and the new King Fredrik was eager to improve Swedish culture. By 1727 he had promoted Roman to Kapellmeister. The composer took to his new responsibilities with enthusiasm, eager to transform what he saw as a musical "wasteland." He reformed the court orchestra, instituted regular rehearsals, and organized as many free public concerts as his budget allowed, to bring fashionably new music to the Stockholm bourgeoisie.

In 1735, Roman undertook another Continental journey, to visit the spa of Ischia in hopes of curing his increasing deafness. En route, he collected scores from the cities he went through, developing a keen sense of the new lighter style of galant music. After his return to Sweden, he gradually began to withdraw from court life, spending more and more of his time at his country house. But he was drawn out of his early retirement by one grand occasion: the royal wedding of Crown Prince Adolf Fredrik of Hesse to Frederick the Great's sister, Lovisa Ulrica, on August 18, 1744.

The festivities took place at the beautiful summer-palace of Drottningholm, a wedding present from the King. It had recently been expanded with a Chinese pavilion and a wonderful opera-house, which may be familiar from Bergman's "Magic Flute." Lovisa was not apparently entirely enchanted with her new surroundings: she wrote home that the Swedish court boasted "a deaf Kapellmeister, a lame dance master, a disfigured fencing master and a blind court painter." In fact the wedding involved a good deal of imported talent, for the Crown Prince had brought with him a fourteen-piece orchestra from Germany, including two top-notch horn players; this would explain the challenging horn-writing in the *Drottningholmsmusiquen.* The whole work is an elegant blend of old and new. In these dances, you can hear the high Baroque style that Roman learned playing for Handel mixed with the new, airy galant writing that he had heard in Naples and Venice. As an homage to his own country, he even mixes in some traditional Swedish dances as well, to create a truly cosmopolitan festivity for the royal newlyweds.

-Robert Mealy

Mr. Mealy is the Society's Christopher Hogwood Research Fellow for the 2004-2005 season. A scholar and performer, he has recorded and toured with many period instrument ensembles.. Mr. Mealy frequently writes on music, and teaches historical performance at Harvard and Yale.

THE KING TOOK WATER

In the early eighteenth century, Londoners had only recently discovered something that was the Internet of the time: the daily newspaper. One of these, the Daily Courant, reported the following on Friday, July 19, 1717:

On Wednesday Evening, at about 8, the King took Water at Whitehall in an open Barge, wherein were also the Dutchess of Bolton, the Dutchess of Newcastle, the Countess of Godolphin, Madam Kilmanseck, and the Earl of Orkney. And went up the River towards Chelsea. Many other Barges with Persons of Quality attended, and so great a Number of Boats, that the whole River in a manner was cover'd; a City Company's Barge was employ'd for the Musick, wherein were 50 instruments of all sorts, who play'd all the Way from Lambeth (while the Barges drove with the Tide without Rowing, as far as Chelsea) the finest Symphonies, compos'd express for this Occasion, by Mr. Hendel; which his Majesty liked so well, that he caus'd it to be plai'd over three times in going and returning. At Eleven his Majesty went a-shore at Chelsea, where a Supper was prepar'd, and then there was another very fine Consort of Musick, which lasted till 2; after which, his Majesty came again into his Barge, and return'd the same Way, the Musick continuing to play till he landed.

Artist Profiles

Grant Llewellyn, conductor

Grant Llewellyn, one of a new generation of exciting conductors, is renowned all over the world for his exceptional charisma, energy and easy authority in music of all styles and periods. Now in his fourth season as Handel and Haydn Society Music Director, Llewellyn also is Music Director of the North Carolina Symphony Orchestra (Raleigh) and Conductor-in-Residence at the BBC National Chorus and Orchestra of Wales, which he led in September to great acclaim at The Royal Albert Hall in London. Mr. Llewellyn has served as Assistant Conductor of the Boston Symphony Orchestra, Principal Guest Conductor of the Stavanger Symphony, and Principal Conductor of the Royal Flanders Philharmonic. In demand around the globe, recent guest appearances include Opera North in Leeds, the Utah Symphony Orchestra, the Southwest German Radio Orchestra (Stuttgart), the Kansas City Symphony, the Calgary Philharmonic, and subscription concerts with the Boston Symphony Orchestra. This season, Grant Llewellyn also conducts performances with the Helsinki and Turku (Finland) Philharmonics, and the Orchestre de Picardie (France).

Handel and Haydn Society

Celebrating its 190th anniversary season, the Handel and Haydn Society is a leader in historically informed performance, offering programs of music for chorus and orchestra from the Baroque and Classical eras. Under the leadership of Music Director Grant Llewellyn and Conductor Laureate Christopher Hogwood, each Handel and Haydn concert is distinguished by the use of instruments, techniques, and performance styles typical of the period in which it was composed. Recent seasons have highlighted a series of semi-staged operas and programs with dance, including Monteverdi's *Vespers of 1610* and "Ballet Music from the French Court." The Society also has featured the Boston debut of many rising stars, such as tenor Placido Domingo and sopranos Dawn Upshaw and Sylvia McNair. Handel and Haydn may be heard nationally on NPR's prestigious *SymphonyCast* program and on numerous recordings, such as the Grammy Award-winning *Lamentations and Praises* and *PEACE,* which debuted last spring at number five on Billboard Magazine's Classical Chart. Now in its 20th year, the Educational Outreach Program gives over 10,000 public school students opportunities to hear and perform classical music and involves children in music-making in meaningful, enjoyable, and lasting ways.

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Guiomar Turgeon
Clayton Hoener
Jane Starkman
Dianne Pettipaw
Sue Rabut Cartwright
Julia McKenzie

VIOLIN II
Linda Quan
Dr. Lee Bradley III Chair
Krista Buckland Reisner
Susanna Cortesio
Christina Day Martinson
Etsuko Ishizuka
Lisa Brooke
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Richard Menaul
Grace & John Neises Chair
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TRUMPET
Bruce Hall
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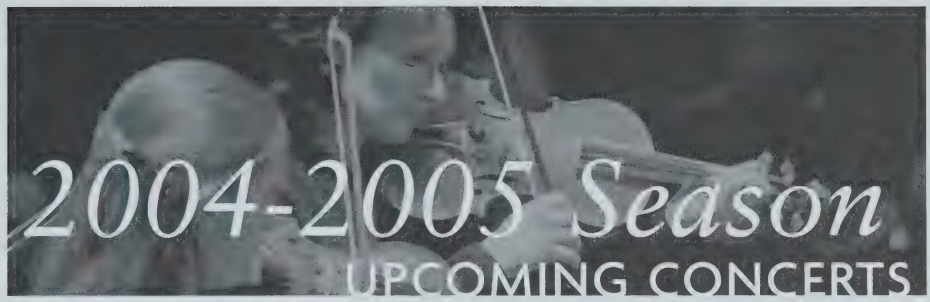
Timpani parts for Handel: Water Music *courtesy of Early Music New York, Frederick Renz, director.*



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John Finney, conductor

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Pieter Wispelwey, cello

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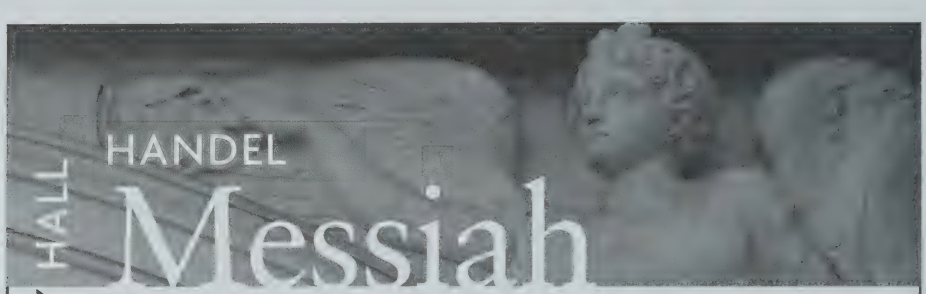

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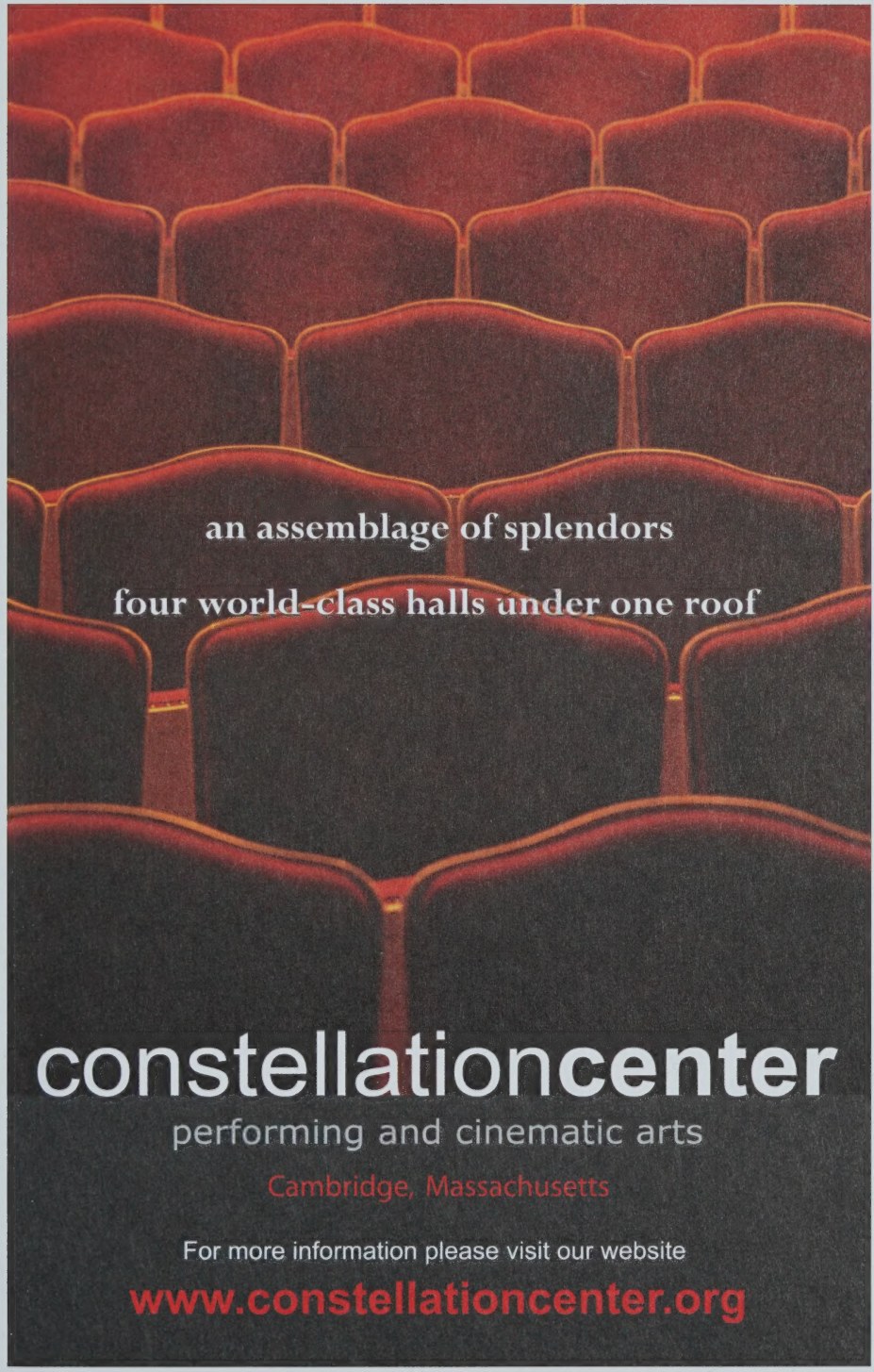
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